

## Titta Ruffo, Werrenrath and Other Singers

By Sylvester Rawling.

SINGERS figured largely in the musical week-end. Titta Ruffo, at the Hippodrome, last night, had 7,000 hearers. He was not in good voice, probably was suffering from a cold; but that made no difference. The audience, largely made up of Italian patriots, forgave him all his defects and aided and abetted him to the full extent of their lungs in his effort to raise the roof. The supreme moment was reached after his singing of Figaro's factotum aria from "The Barber of Seville." Then there was pandemonium that reached a climax in Mr. Ruffo leading the acclaim for himself. Mr. Ruffo has the best baritone voice extant. By nature and by training he is an artist; but Mr. Ruffo, for the present, at least, has chosen to abandon his art to the Philistines. Assisting him was Nina Morgana, soprano, who sang arias from operas by Bellini and Rossini. Another baritone was heard yesterday, Reinald Werrenrath, an American, who gave a recital in the afternoon at Carnegie Hall. Here we heard an artist to his finger-tips, with a voice of no great dimension, but on quality in every range, with an enunciation absolutely clear, with an appreciation of and a penetration into the very heart of the intention of the composers that was convincing. He began with old Italian arias, exquisitely sung, with the "Vittoria" of Giacomo Carissimi for a climax. Later he gave a group of "Songs of the Hebrews," collected and arranged by Marjory Kennedy-Fraser, to whom he paid tribute, adding a terse explanation of them. At the end he offered a group of English and American songs by R. Vaughan Williams, Thomas P. Durhill, John Ireland, Cecil Forsyth and A. M. Harcourt. At that, his great audience, distinguished by its

distinctly American type, would not be satisfied, and all decorously got from him "Fuzzy Wuzzy" and "Danny Deever." His accompanist at the piano was Harry Spier. Idelle Patterson, an American soprano, accompanied at the piano by Walter Golde, gave a recital at Carnegie Hall last night. She was at her best in the trying aria of the Queen of the Night, from Mozart's "Magic Flute," because of a few high notes. In some songs by Brahms and Liszt her voice wobbled. The group by Hallett Gilbert, with the composer at the piano, I did not hear. American proficiency was further maintained by Walter Robyn, tenor, who gave a recital at Carnegie Hall on Saturday night. He sang old French arias, a group of Schubert, Schumann and Strauss, the old Hebrew melody, "Eli, Eli," and a group in English by Frank La Forge, his accompanist at the piano, with skill and taste.

Walter Damrosch and the Symphony Orchestra at a concert in Aeolian Hall yesterday afternoon began with Mozart's serenade for strings, which was heard to better advantage than at the Historical Cycle in Carnegie Hall recently. Raul Vidas, Roumanian violinist, played the solo part in Haydn's concerto, conducted by Rene Poellin. Mr. Damrosch played a piano part. Mr. Vidas displayed ingratiating tone and straightforward style. In Lalo's intermezzo he brought out the Spanish rhythms with fine incisiveness. Brahms's ever welcome symphony in D was conducted with

loving care by Mr. Damrosch and well played by the orchestra.

The Society of the Friends of Music, abandoning the Ritz-Carlton ballroom, gave its first concert of the season at the Cort Theatre yesterday

afternoon. Harold Bauer provided most of the programme, transcribing harpsichord music for the piano and adding a piano interlude while waiting for George Barrere to come over from the Symphony concert at Aeolian Hall to take part in the final number.

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